

UNIVERSITY OF TORONTO
ROYAL CONSERVATORY OF MUSIC

OPERA SCHOOL

MACMILLAN THEATRE
Edward Johnson Building
1965

Tuesday, 8:00 p.m.
February 23

SYNOPSIS OF SCENES

The action of the opera takes place at Bologna in the eighteenth century.

ACT I

- Scene 1. The villa of the wealthy merchant, Geronimo, early on a summer's evening.
Scene 2. The following afternoon.

INTERMISSION

ACT II

- Scene 1. Early the next morning.
Scene 2. The garden of Geronimo's villa. The same afternoon.
Scene 3. The interior of Geronimo's villa. Very late the same night.

THE STORY

The young lovers, Carolina and Paolino, are afraid to reveal the guilty secret of their marriage, since they fear the wrath of Geronimo. Paolino has arranged a betrothal between his patron Count Robinson and Elisetta. Since Geronimo has a mania for acceding to the nobility, Paolino hopes to put him under an obligation which should make it easier for him to accept the clandestine match.

Before Paolino can reveal it, the Count arrives and promptly falls in love with Carolina! Since his mentor is working against his interest rather than helping him, Paolino tries to win Fidalma over to his side, only to find to his surprise and dismay that she has matrimonial designs on him.

Count Robinson, by renouncing half the dowry, persuades Geronimo to substitute Carolina for Elisetta. But inasmuch as Elisetta accuses Carolina of conspiring to engage the Count's affections and Fidalma is convinced that Carolina is pursuing Paolino, the two ladies conspire to have Carolina sent to a convent until the marriage is over.

Carolina is persuaded by Paolino that the only course left is to elope. But before they can put their plan into effect and following a scene of mistaken identities, Paolino and Carolina are discovered together in Carolina's room. At last, they reveal their secret, Geronimo forgives them and the Count agrees to marry Elisetta.

ORCHESTRA

Violins: Gordon Cummings, Ian Grant, Ted Gugula, Lise Hamann, Donna Oraschuk, Imant Raminsh, Peggy Ryan, Karoly Sziladi. Viola: Margot Burton, Susan Holbrooke. Cello: Murray Charters, Carol Marshall. Bass: Odn Brain. Flute: Jadwiga Michalska, Susanne Shulman. Oboe: Lawrence Cherney, Judith Harris. Clarinet: Lynn Atherton, Wilson Swift. Bassoon: Bill Douglas, Jim McKay. Horn: Gloria Coleman, Dennis Dexter. Trumpet: Joan Bezeau, Paul Higgins. Percussion: David Bergson, Joe Macerollo.

The recitatives are accompanied at the piano by the conductor.

The Secret Marriage

("Il Matrimonio Segreto")

Melodramma Giocoso in Two Acts

Music by Domenico Cimarosa

English Translation by

Richard Braun and Werner L. Graf

based on a libretto by Giovanni Bertati

Conductor

ERNESTO BARBINI

Stage Director

WERNER L. GRAF

Scenic and Costume Designer

MARIE DAY

Lighting Designer

DONALD ACASTER

CHARACTERS

Geronimo, a merchant of Bologna

RICHARD BRAUN

Elisetta, his elder daughter,
engaged to the Count

MARCELLE ZONTA

Carolina, his younger daughter,
secretly married to Paolino

NANCY GOTTSCHALK

Fidalma, Geronimo's widowed sister,
in love with Paolino

GENEVIEVE PERREAULT

Paolino, a young man employed by Geronimo

THOMAS PARK

Count Robinson, an English nobleman who
falls in love with the wrong sister

OSKAR RAULFS

A Notary, A Barber, and two servants from Geronimo's household.

PRODUCTION STAFF

Technical Advisor

W. A. Russell

Coaches

**Jacqueline Richard,
Alfred Strombergs**

Stage Manager

Robert Reinholdt

Assistant Stage Manager

Frank Fejes

Carpenters

Bruce Seaton, Art Skolski

Properties

**Peggy Regan, Wilson Abernethy,
Robert Reinholdt**

Make-Up

Margaret Jeffery

Electrician

Wilson Abernethy

Painting

Art Skolski, Peggy Regan

A NOTE ON THE COMPOSER

Domenico Cimarosa was born at Auersa near Naples in 1749. Following eleven years of study and instant success with his first opera in 1772, he became the acknowledged rival of Paisiello who until that time had been undisputed chief of Italian opera composers. Following a three year sojourn as music director at the Court of Catherine the Great in St. Petersburg, Don Domenico was invited by Emperor Leopold II to come to Vienna where he succeeded Salieri as Kapellmeister to the Austrian Court.

In 1791, Cimarosa, already author of more than sixty operas, contacted Giovanni Bertati, the Court Poet, and together they adapted the English comedy *The Clandestine Marriage* by George Colman the Elder to fit the needs of *Il Matrimonio Segreto*. First performed at the Burg theater in Vienna on February 7, 1792, so great was the enthusiasm at its premiere that the Emperor ordered supper to be served to the performers and then told them to go through it all again. In combining melodrama and comedy, Bertati and Cimarosa were able to present an unusual flair to the typical buffo character of the subject matter without altering the form of eighteenth century comic opera. Guiseppe Verdi considered *Il Matrimonio Segreto* the model of what an opera buffa ought to be.

Of revolutionary views, Cimarosa welcomed the French republican troops into Naples in 1799, and on the return of the Bourbon monarchy was condemned to death; the sentence was commuted to banishment after a brief imprisonment, but he died in Venice soon after, on January 11, 1801, at the age of 51.